

Here Come The Vamps

Mascaraed eyes blinking, breath panting,
jewelry jangling, fingernails scratching,
hips wriggling, passions seething,
they make their way across the screen
in our special season devoted
to the cream of the crop.

There is something here for everyone
who loves the movies at their most entertaining
(and often most hilarious). Mae West
as Diamond Lil (no further comment necessary);
Pola Negri as a queenly femme fatale;
Greta Garbo mowing down sophisticates and college
boys at the same time; Clara Bow flaunting
"It" in the Northwoods; Louise Brooks creating chaos
in a department store; Barbara LaMarr
suffering sulkily; and glimpses of such
other sirens as Jean Harlow, Nita Naldi,
Mae Murray, Hedy Lamarr, and Theda Bara.

It should be noted that this series can
probably not be repeated, due to the difficulty
of obtaining prints. Virtually all of the
silent films represented here have been
completely out of circulation since their
original issue, and we mean *completely*.

To those who have helped us secure
them, our wholehearted thanks.

All the silents on this series are
accompanied, of course, by the usual
marvelous organ scores of Mr. Chauncey
Haines, which faithfully recreate the tunes
and mood of the period.

So, Mr. Organist, Vamp till ready . . .

SHE DONE HIM WRONG (1933) June 25, 1964
Mae West as Diamond Lil enriches the American lan-
guage with some songs and lines which have never
been repeated on the screen since.

FORBIDDEN PARADISE (1924) Friday, July 10, 1964
Ernst Lubitsch adds his delightful humor to Pola Negri's
fatal charms as Catherine the Great.

HEART OF A SIREN (1925) July 23, 1964
An unbelievable combination of one of the screen's
greatest beauties and one of the world's most sophisti-
cated comedians — Barbara LaMarr as Vamp with
Clifton Webb as her victim.

MANTRAP (1926)
LOVE 'EM AND LEAVE 'EM (1927) August 6, 1964
Clara Bow creates romantic havoc in the Northwoods,
while Louise Brooks takes care of the Big City in two
memorable films demonstrating just what "It" was all
about.

THE KISS (1929) August 20, 1964
Greta Garbo bowls over men-of-the-world and teenagers
in her best silent Vamp performance.

And glimpses of Nita Naldi, Jean Harlow, Mae Murray,
Hedy Lamarr and Theda Bara at their most dangerous!

PLEASE NOTE: Quality of prints is excellent in nearly every
instance. Projection speed will conform to the original intended,
thus eliminating jerky movement and improper timing.



UCLA COMMITTEE ON FINE ARTS PRODUCTIONS PRESENTS SUMMER '64 FILM SERIES

VINTAGE VAMPS THURSDAYS, 8:00 P.M., ROYCE HALL

Film Selection and Brochure Copy by David Stewart Hull

Vintage Vamps

UCLA

COMMITTEE ON FINE ARTS PRODUCTIONS SUMMER '64 FILM SERIES

THURSDAYS, 8:00 P.M.,

ROYCE HALL



Mae West



Jean Harlow

June 25, 1964

SHE DONE HIM WRONG

U.S.A. (1933)

Directed by Lowell Sherman. With Mae West, Cary Grant, Gilbert Roland and Noah Beery.

The most endearing of all the Vamps of the 1930's, Mae West represented a new breed of siren. Flaunting her sex appeal in a brazenly hilarious manner, she turned out one film after another glorifying her special brand of "It" until the censors put a stop to it after this effort. Cleaned up, Mae was never the same again.

This was idiotic, for Mae's routines, while sexy, were never dirty. She was earthy, but she was honest, and her salty comments and songs about love enriched American folklore with such immortal phrases as "Come on up and see me sometime."

She Done Him Wrong was probably the high spot of her movie career. It contained more of her famous lines and double entendres than any of her other films, and it made Cary Grant into a star. For who can forget her deadly sure estimate of her departing Salvation Army leading man, in the luxuriously lascivious phrase, "He can be had?"

We should point out here that the version of this film seen on television has been badly cut by a (censored) censor, and we have reason to believe our print is far more complete.

Short: Jean Harlow as a wicked Vamp, gets her come-uppance from Laurel and Hardy in *Double Whoopee* (1929).



Pola Negri



Theda Bara

Friday, July 10, 1964

FORBIDDEN PARADISE

U.S.A. (1924)

Directed by Ernst Lubitsch. With Pola Negri, Rod La Roque and Adolphe Menjou.

Pola Negri Vamps it up as Catherine the Great in Ernst Lubitsch's delightful *Forbidden Paradise*. Not only is it considered to be one of Lubitsch's finest films, but it shows Pola at the height of her fame in a characterization of subtlety and charm. This most wonderful actress is still going strong (according to a recent newspaper interview, she thinks the twist is swell), and *Forbidden Paradise* should serve to show today's audiences what Vamping really was!

On the same program, a rare opportunity to see Theda Bara at work. Although she is usually remembered as the first major Vamp, the film work of Theda Bara has passed into legend, with the exception of her first and last films. Unbelievable as it seems, only these two remnants of a fabulous career survive today to show us her considerable art. *The Unchastened Woman* was her farewell to the screen, but she is back at her old tricks in a plot of complexity only a true Vamp could untangle!

And as a special bonus, an excerpt from the first Vamp film of them all, *The Vampire* (1913) with the "Dance of the Vampires" inspired by the paintings of Burne-Jones and the poem of Rudyard Kipling!

This program is introduced by Mr. James Card, curator of motion pictures, George Eastman House, Rochester, New York.



Barbara La Marr



Mae Murray



Nita Naldi

WITH RUDOLPH VALENTINO

July 23, 1964

THE HEART OF A SIREN

U.S.A. (1925)

Directed by Phil Rosen. With Barbara LaMarr and Clifton Webb.

During her all-too brief lifetime, Barbara LaMarr (whose last name did double service when Hollywood was looking around for a new name for Hedy Kiessler) was known as one of the screen's greatest beauties as well as one of its foremost Vamps.

Had she but lived a little longer (her last film was released in 1926), she would certainly have risen to the heights as one of the truly great romantic figures of the screen. Still, she left a great legacy in a few brief years including such famous films as *The Prisoner of Zenda* (1922) and *The Eternal City* (1923).

The Heart of a Siren, made near the end of her career, gives her a chance to play the kind of Vamp role which every actress of her time dreamed of. Her victim in this case is none other than Clifton Webb. And, oh, those Vamp costumes!

A roughly contemporary siren, Nita Naldi, will be seen on the same program, making mincemeat out of Rudolf Valentino. The movie? *Blood and Sand*, of course. The excerpts we have selected also feature Lila Lee as the long suffering wife.

Excerpts: Mae Murray was a Vamp with class, and her career went into the sound film. We present her on this program in excerpts from her talkie *PEACOCK ALLEY* (1929) with Mae at her slinky best.



Clara Bow



Louise Brooks

August 6, 1964

MANTRAP

U.S.A. (1926)

Directed by Victor Fleming. With Clara Bow, Ernest Torrence and Percy Marmont.

LOVE 'EM AND LEAVE 'EM

U.S.A. (1927)

Directed by Frank Tuttle. With Louise Brooks, Evelyn Brent and Osgood Perkins.

Mantrap has the reputation as being one of the most "high class" of all the Vamp films of the 1920's. It had a story by Sinclair Lewis, direction by Victor Fleming (of *Gone With the Wind* fame), assistant direction by Henry Hathaway, and photography by James Wong Howe.

But it had Clara Bow, too, as the wicked Alverna who "couldn't make her eyes behave" when a handsome stranger invaded her mountain home. As *Photoplay* wrote, "When she is on the screen, nothing else matters. She is personality and sex appeal plus."

And on the same bill, we present the divine Louise Brooks, one of the sexiest women who ever had her face projected on a movie screen, in one of her earliest and best films, *Love 'em and Leave 'em*. Louise plays hardboiled Janie, who Vamps her sister's boyfriend backstage at a department store. At the end of the film she goes to the store's masquerade ball sans skirts and does a Charleston. Who could ask for anything more?

Both films are presented by William K. Everson, one of America's greatest experts on the silent film.



Greta Garbo



Hedy Lamarr

WITH CHARLES BOYER

August 20, 1964

THE KISS

U.S.A. (1929)

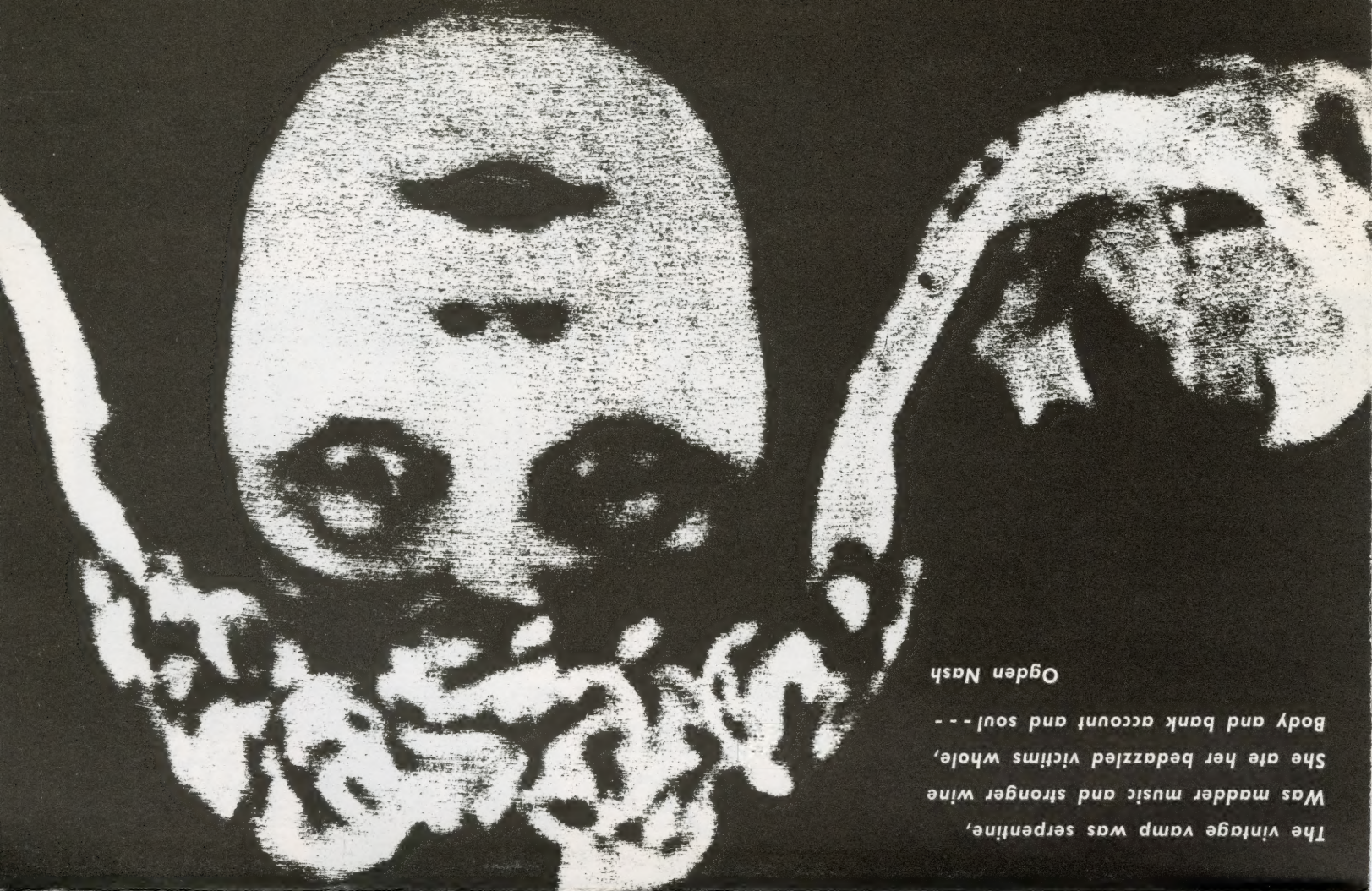
Directed by Jacques Feyder. With Greta Garbo, Conrad Nagel and Lew Ayres.

The Kiss was not only Greta Garbo's last silent film, but the last silent film made at M.G.M. It had a great director in charge, and it introduced Lew Ayres to the screen.

Trailing from chaise longue to chaise longue in a series of gloriously slinky dresses, Garbo played Irène Guarri, a bored, married, woman of the world in love with another man, yet loved by a college boy in a three-way romantic triangle. When her husband is murdered, all hell breaks loose and it takes all the resources of Vampdom to set things right in the end.

Those who know Garbo's work only through her sound films will be surprised at this silent facet of her personality, which made her one of the most appealing and dangerous of her breed. Beautifully directed and photographed, *The Kiss* is a memorable souvenir of one of the screen's greatest actresses.

Vamping did not die with the silent period, and each generation produced a new breed. In 1938 Hedy Lamarr slinked into the Casbah with Charles Boyer, and *Algiers*, which will be excerpted, made movie history.



Ogden Nash

The vintage vamp was serpentine,
Was madder music and stronger wine,
She ate her bedazzled victims whole,
Body and bank account and soul ---

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